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That versatile and most artistic German publication *Jugend*, devoted itself recently to a one-man number in giving color reproductions of the most important work of Ignacio Zuloaga. This young Spaniard must be considered the leader of the younger Spanish School. He is wonderfully facile and apt in his compositions and has the richness and depth of color to be found on Goya's and Ribera's palettes. It is only some four or five years ago that his work commenced to attract notice. Wm. Heinemann, the London publisher, was one of the first to single him out as a coming man, calling my attention, on a steamer voyage we made together, to the work of this newcomer. To-day Zuloaga is accorded a foremost place as a characteristic national painter.

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A better introduction to a new field or a new people no man could desire than the one Mr. John Lane gives to Sir Purdon Clarke in the April number of *The International Studio*. The style is colloquial and direct; Mr. Lane takes us in his confidence and tells us what we may expect; and who the man is, whom he has known personally for a number of years. Most of what he says has already been recognized in the brief visit which Sir Purdon made to these shores, and the further revelation of the man, as given in this article, is intensely gratifying.

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Mrs. Maud Cruttwell is preparing a work on Antonio Polaiuolo, continuing the study of the "Naturalist" School of Florentine artists begun in her volume on Verrocchio, which was published the other day. It will be issued by Messrs. Duckworth & Co., of London, in their "Red Series," and will probably be ready by the autumn, when it may be ordered from the *Scribners* in New York.

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The Braun, Clement Co. have sent the three catalogues of their publications of reproductions of famous paintings in private galleries in England, showing the extent of their output of famous carbon prints. The collections on which they have drawn are those of R. H. Benson, Esq., of London, noted for the richness of its pictures of the Italian school; of Sir Frederick Cook, Bart., of Richmond, Italian, Dutch and English; of Sir William J. Farrer, of Baron Alfred de Rothschild, of the Duke of Westminster, of the Dulwich gallery, of Alexander Henderson, Esq., M.P., of Captain George Lindsay Hollard Cie, Cvo, London; of Dr. Ludwig Mond, of Charles Fairfax Murray, Esq., of the Earl of Northbrook, of the Earl of Pembroke, of Edgar Speyer, Esq., and of E. D. Stern, Esq., of London. The extent of the publications of this world-renowned house may be gauged by remembering that the negative plates, from which their carbon prints are made, run already into the 130 thousand, numbering between forty and fifty thousand subjects.

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"Illustrated Catalogue of the Paintings in the Metropolitan Museum of Art, New York." Published by the Museum.

This catalogue is the first one worthy of the Museum, and has been compiled by the Curator of the Department of Paintings, Mr. George H. Story. It is framed on the example of the well-known catalogue of the British National Gallery. It is exhaustive in its treatment, giving short biographical data of the artists represented, concise descriptions of the paintings and their provenance as far as obtainable. The various indices are very helpful and the illustrations are selected with a view to show the catholicity of the Museum's collection. The compiler is heartily to be congratulated for a work which has been needed for a long time.

The last number received of "Art et Decoration," contains an appreciative article on the great French animal painter, Felix Braquemond, by Léonce Benedite, who also contributes an article in the same number on the exposition of the work of Rodin, which has been held at the Luxembourg. Especially the latter article does full justice to the genius of the master, who rightly is placed at the head of the present day sculptors.



PARIS, March 11.

On Thursday, the 2d of March, the American Art Association of Paris, opened its doors to an exhibition along new lines in that it combined the works of French and American painters. The exhibition consists of 66 numbers, including oils and sculpture, and is one of the best exhibitions held in the French capital this season. Noted French artists from both salons are here represented and some of the most famous men have their work on view.

Among the principal works shown, are: No. 2, by Aman-Jean, entitled "Sous le Vase aux Eucalyptus," a beautiful composition, with the head and shoulders of a nude, handled in a most decorative manner, with exquisite color scheme. A Besnard in No. 3 shows some bathers with sunlight reflections, the title being, "Au Bord du Lac d'Annecy." In No. 5, Portrait de Mlle. Th. G., by H. Caro-Delville, a fine, subtle greyness of tone pervades. No. 15, "Picador en Danger," is a strong and vigorous conception of a scene in the bull fight; the color is rich and brilliant and the action of the figures dramatic—it shows the great artistic ability of the painter, Gaston la Zouche.

No. 18, "La Baie d'Ermones," (pastel), by G. E. R. Menard, represents a subtle evening effect on the borders of the sea, a nude figure is standing in the water near the beach, the whole scheme of color and management is full of poetic feeling and refinement.

No. 21, "Le Matin à Dun Kerque," by E. Petitjean, is a splendid effect of sunlight, the shipping along the quays is well rendered and painted in that free and direct way, so characteristic of M. Petitjean's work; there is the freshness of out of door life.

No. 48, "Jardin Public à Venise," by J. W. Morrice, is one of the gems of the collection; it represents a view of the sea from a Venetian garden; the color is warm and has tenderness of tone.

J. P. Laurens sends a small study for a *decoratif* panel, and two small studies are found here from the brush of the late J. L. Gerome. P. A. Gross, Eugène Carrière, in his characteristic haziness, André Dauchey and Raphaël Collin, while many other Frenchmen are represented.

From among the Americans who have contributed, the work of H. W. Faulkner, H. O. Tanner, Geo. Elmer Browne, Alexander Harrison and Leonel Walden deserves especial mention. Paul Bartlett and Victor Brenner sent some good sculptures.

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There has been some talk about erecting a monument in honor of the great landscape painter, Daubigny, and a committee has been organized to further the project. M. A. Guillemet is the active president, and a large number of artists and lay members are members of the committee.

GAUL.

THE COLLECTOR AND ART CRITIC.

At the recent salon in Lisbon, a vigorous and striking picture of an African warrior was accorded the first prize by the committee of judges.

The painter proved to be the King of Portugal, who is one of the most talented of modern European artists. It may be remembered that at the Paris Exposition in 1900 he also carried off first honors, although at the time of the awarding of the prize the personality of the artist was not known.

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Of Mr. David Murray, the newest Royal Academician, various stories are being told. He is, of course, a landscape painter, and differs from some landscape painters in that he paints his canvases out of doors. Most artists who do this know what it is to be worried by the curious and idle onlooker. David Murray, a Scot, is a determined person, yet even he was once compelled by a north country crowd to resort to a singular stratagem before he could finish a picture. Four years ago, when painting on the banks of the Wharfe, near Bolton Abbey, he was driven to despair by the crowds of Yorkshire tourists who swarmed around his easel. Rather than abandon his easel, however, the artist borrowed a pair of "waders," fishing boots, and fixing his easel some yards out in the shallow stream, he painted away industriously, day after day, standing knee deep in water, until his six-foot canvas was completed. The picture thus painted, "The Scar, Bolton Abbey," was shown at the Royal Academy of 1902.

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From the other end of the world, Australasia, comes the story of a devotee of the painter's art which is both remarkable and curious. This artist, Walter H. M. Pritchard, is in the habit of going with some assistants out in a boat, and having selected his viewpoint from the surface, he seats himself on a stone and is lowered for two minutes at a time into the water. He opens his eyes and takes a submarine view of things, which, according to his report, have changed into something strange and rich. He claims that possibly the constant tremor of the water on the eyeballs gives a visual appearance to things far differing from the view seen through a glass-bottomed boat. He says: "In every ten square feet of space, for instance, there will probably be ten landscapes, for the water gives a remarkable effect of distance. It magnifies just as a fog does. For example, what appears to be dim and distant mountains are only low sand dunes possibly twelve feet away."

"The water gives a color of its own to everything in it, a subdued and restful color. When clouds are passing over the sky and their shadows are thrown on the surface, the color effect is cold and gray, but when the sun is shining it appears as though you were looking through melted emerald. If you put a gaudy-hued sea urchin under the water its color will go back several tones. All brilliance is softer and more distributed than on the surface. The passing shadows of the clouds in the daylight are startling. They take all manner of queer forms and may jump at you like indistinct dragons. The sand, pure white, gathering on top of the rocks as the tide sinks down, seems like a heavy fall of snow, and then when the tide comes up again it is all washed away."

"Of course, all this doesn't come to you at once, for to realize all the beauties concealed under the sea you have to study for years. As soon as I get to the surface I make notes on what I have seen, and try to carry the picture in my memory. Often I change what I have seen to suit the purposes of composition, and the fishes are generally put in to place the spotting correctly and give the effect of motion."

This certainly is a devotion to art which is unusual. The paintings which the artist produces as a result of these diving experiences have been highly praised—they must be interesting.

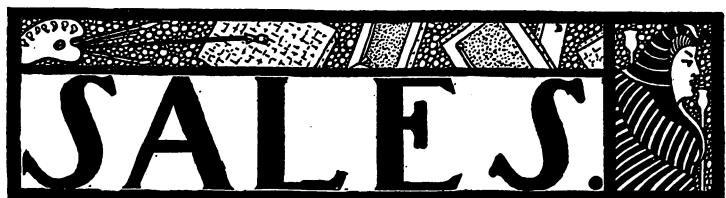
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It has been decided by the French Minister of Instruction Publique that there shall be an annual exhibition of the works of art purchased or commissioned by the State. This is an excellent idea, its object being not only to show each year's purchases together, but also to refute a possible charge of favoring any one school. The Government intends, so far as possible, to extend purchases and commissions, so that, within reasonable limits, all branches of the fine arts may benefit.

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A picture of St. Francis, attributed to Greco, was removed from the Louvre this week by order of the Secretary of Fine Arts, experts having decided that it is nothing but a copy of the famous master's work.

The affair has naturally caused something of a sensation, and it is again charged in some quarters that the Louvre is constantly being victimized and public funds are squandered on objects of relatively little value. It has been explained that the picture was presented to the museum in good faith by a collector who had acquired it in a private sale.



At Christie's, in London, there were sold recently the following:	
J. W. Oakes: "An Old Watermill".....	\$680
Lucas Cranach: "Portrait of a Gentleman".....	2,625
Lucas de Heere: "Lady Jane Grey".....	3,255
Hans Holbein: "Charles Brandon, Duke of Suffolk".....	865
P. Rubens: "Decius Haranguing his Soldiers Previous to the Battle".....	1,050
Reynolds: "Constantine John, Baron Mulgrave".....	2,835
P. de Hooghe: "Cavalier and Lady".....	705
A. Cuyp: "A Falconer and his Wife".....	600
T. Lawrence: "Miss Brooke".....	4,830
Hoppner: "Portrait of a Young Boy".....	2,205
Romney: "Lady Hamilton as Ariadne".....	6,035
Velasquez: "A Woman and a Boy".....	525
Jan Steen: "The Music Lesson".....	2,045
T. de Keyser: "Group Portrait".....	890

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The Beurdeley collection of eighteenth century works of art was sold at the Georges Petit Galleries in Paris. Some of the lots were:

Miniature by Hall: "Countess Helflinger".....	\$5,640
Miniature by Plymer: "Portrait of a Lady".....	3,210
Miniature by Isabey: "Portrait of Empress Louise".....	1,200
Miniature by Isabey: "Portrait of Mme. de Talleyrand".....	1,320
Sepia by Fragonard: "Le Verrou".....	4,800
Drawing by Fragonard: "La Rêveuse".....	4,000
Bistre drawing by Fragonard: "Taureau dans la Campagne Romaine".....	2,200
Water color by Fragonard: "Une fête de Saint Cloud".....	1,800
Fragonard: "Portrait of Mlle. Gerard".....	2,000
Watteau, a pencil drawing: "Têtes d'Étude".....	5,500
Augustin de Saint Aubin: "Portrait of a Woman".....	2,400
Nicolas Lavreince: "La Marchande de Modes," gouache.....	6,600

This particular drawing had been bought by M. Beurdeley a few years ago for \$4,000, while in 1860 it had been sold for \$20.

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On the 4th of March there were sold at Christie's the following paintings:

Vicat Cole: "Showery Weather".....	\$1,775
T. S. Cooper: "Cattle and Sheep in a Meadow".....	735
J. Docharty: "Mist Rising after Rain, Loch Etive".....	1,260
J. Holland: "The Colleoni Monument, Venice".....	4,725
Sir E. Burne-Jones: "Pygmalion and the Image" (the set of four).....	4,985
J. Stark: "The Valley of the Yare".....	630
Colin Hunter: "A Fishing Haven".....	735
W. Bouguereau: "Head of a Girl".....	525

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The Edwin Lord Weeks' sale brought a total of \$47,523. The more important pictures sold were:

"The Hour of Prayer at the Pearl Mosque," which goes to the Brooklyn Museum.....	\$1,250
"Persian Caravan Resting," bought by G. H. Ainslee.....	400
"An Open-air Restaurant, Lahore," G. A. Hearn.....	675
"Elephants Drinking," J. D. Ichenhauser.....	460
"The Doctor's Visit," S. S. Thomas.....	925
"Women's Chat at Muttra," F. Gallatin.....	550
"Nautch Girl Resting," C. V. Barton.....	850
"Caravan Crossing Desert," R. C. Hawkins.....	600
"Mosque at Cordova," J. D. Ichenhauser.....	3,700
"Ispahan," R. A. Parker.....	1,100
"The Mosque of Delhi," J. D. Ichenhauser.....	1,700
"The Golden Temple," R. C. Hawkins.....	1,160

"The Last Voyage," one of the finest paintings in the collection, was presented by the artist's widow to the Metropolitan Museum of Art and has been accepted by the Trustees.